

*Concert Pitch Study Score*

# **The Water that Carries Us to Tomorrow's New Day**

## **Joseph Herbst**

*from the shadows*

### **INSTRUMENTATION**

**Vocals**

**Trumpet**

**Alto Saxophone**

**Guitar**

**Rhodes**

**Bass**

**Drums**

**Synth**

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from the shadows  
**The Water that Carries Us to Tomorrow's New Day**

SCORE

Concert Pitch Study Score

Joseph Herbst

**Straight 8ths** ♩=240  
**Open Drum Solo**

Last X only  
w/ Alto

Vocals

*mf*

Trumpet

Last X only  
w/ Vocals

Alto Sax

*mf*

Guitar

Gradually build from interlude

*mf*

Rhodes

**RHODES**

Gradually build from interlude

*mf*

Start with this, but can fill it out as drum solo builds  
Gradually build from interlude

B ped

Bass

*mf*

Continue building from interlude  
Rhodes & bass playing this figure

Drum Set

Synth

Fade out 1st X

*p*

1 2 3 4 5 6 7 8

# The Water that Carries Us to Tomorrow's New Day - SCORE

A

The musical score consists of seven staves. The top staff is for the voice (Vox.), followed by trumpet (Tpt.), alto saxophone (A. Sx.), guitar (Gtr.), right hand piano (Rhd.), bass, and double bass (D. S.). The score is marked with a box 'A' at the beginning. A large, diagonal watermark reading 'Joseph Herbst Music' is overlaid across the entire page. The bass staff includes a dynamic marking of *mf* and a pedaling instruction.

Whenever this figures appears,  
B ped it continues through the phrase and you can always embellish it

9 10 11 12 13 14 15 16

B

By Yourself

Look a -  
*p*

Vox.

Tpt.

A. Sx.

Gtr.

Rhd.

Bass

D. s.

The musical score consists of seven staves. The top staff (Vox.) features a vocal line with a melodic line of half notes and a final phrase 'Look a - p' in italics. The second staff (Tpt.) contains rests. The third staff (A. Sx.) mirrors the vocal line with half notes. The fourth staff (Gtr.) shows a guitar solo with eighth notes and slurs. The fifth staff (Rhd.) contains a right-hand piano accompaniment with chords and slurs. The sixth staff (Bass) includes a bass line with a 'B ped' marking and a hatched section. The seventh staff (D. s.) is a double bass line with a hatched section. A large diagonal watermark 'Joseph Herbst Music' is overlaid across the score.

17

18

19

20

21

22

23

24

**C** Vocals

**Vox.** round what do you see \_\_\_\_\_ in the dark - ness \_ that's a - round us \_\_\_\_\_

**Tpt.**

**A. Sx.**

**Gtr.** *p*

**Rhd.** *p*

**Bass** *p* F#ped

**D. S.** *p*

This continues behind vocals

25 26 27 28 29 30 31 32

D

**Vox.** 

**Tpt.** 

**A. Sx.** 

**Gtr.** 

**Rhd.** 

**Bass** 

**D. S.** 

33

34

35

36

37

38

39

40



# The Water that Carries Us to Tomorrow's New Day - SCORE

**E**

**Vox.**

Strong roots are good \_\_\_\_\_ but if those roots are rot - ten We must up-root them \_\_\_\_\_ and plant our new seeds \_\_\_\_\_

*mp*

**TRUMPET**

*p*

**A. Sx.**

*p*

**Gtr.**

*mp*

**Rhd.**

*mp*

**Bass**

F#ped

*mp*

**D. S.**

*mp*

41 42 43 44 45 46 47 48

F

**Vox.**

Though I do not know what each day shall bring Each day is a new day And each day we shall grow And like

*mf*

**Tpt.**

*mf*

**A. Sx.**

*mf*

**Gtr.**

*mf*

**Rhd.**

Can embellish starting here if you want, but keep vibe

F#mi<sup>7</sup> F#MA<sup>7</sup> F#mi<sup>7</sup> B<sup>6</sup> Bmi<sup>7</sup> BMA<sup>7</sup> Bmi<sup>7</sup> C#<sup>7</sup>sus

*mf*

**Bass**

F#ped

*mf*

**D. S.**

*mf*



**Vox.** wa - ter we will bring in the new day

**Tpt.**

**A. Sx.**

**Gtr.**

**Rhd.**

**Bass**

**D. S.**

Freerer comping now

Bmi<sup>7</sup> C#<sup>7</sup>sus Bmi<sup>7</sup> C#<sup>7</sup>sus

Bmi<sup>7</sup> C#<sup>7</sup>sus Bmi<sup>7</sup> C#<sup>7</sup>sus

57

58

59

60

G w/ Trumpet

Vox. *f*

Tpt. *f*

A. Sx. *f*

Gtr. *f*

Rhd. *f*

Observe the rests!!

D<sub>MA</sub><sup>7(#11)</sup> B<sub>MA</sub><sup>7</sup> E<sub>MA</sub><sup>7</sup> E<sub>bsus</sub><sup>7</sup> D<sub>MA</sub><sup>7(#11)</sup> F<sub>#MA</sub><sup>7</sup> A<sub>MA</sub><sup>7</sup> G<sub>#sus</sub><sup>7</sup>

Bass *f*

Observe the rests!!

D<sub>MA</sub><sup>7(#11)</sup> B<sub>MA</sub><sup>7</sup> E<sub>MA</sub><sup>7</sup> E<sub>bsus</sub><sup>7</sup> D<sub>MA</sub><sup>7(#11)</sup> F<sub>#MA</sub><sup>7</sup> A<sub>MA</sub><sup>7</sup> G<sub>#sus</sub><sup>7</sup>

D. S. *f*

Ostinato breaks

Always comp/blow through hits

61

62

63

64

65

66

67

68

The Water that Carries Us to Tomorrow's New Day - SCORE

H

Vox. Musical staff with notes and rests.

Tpt. Musical staff with notes and rests.

A. Sx. Musical staff with notes and rests.

Gtr. Musical staff with notes and rests.

Rhd. Bass staff with chords: E<sup>M</sup>A<sup>7</sup>, D<sup>b</sup>M<sup>A</sup>7, G<sup>b</sup>M<sup>A</sup>7, F<sup>7</sup><sub>sus</sub>, E<sup>M</sup>A<sup>7</sup>(#11), A<sup>b</sup>M<sup>A</sup>7, B<sup>M</sup>A<sup>7</sup>, B<sup>7</sup><sub>sus</sub>.

Bass Bass staff with chords: E<sup>M</sup>A<sup>7</sup>, D<sup>b</sup>M<sup>A</sup>7, G<sup>b</sup>M<sup>A</sup>7, F<sup>7</sup><sub>sus</sub>, E<sup>M</sup>A<sup>7</sup>(#11), A<sup>b</sup>M<sup>A</sup>7, B<sup>M</sup>A<sup>7</sup>, B<sup>7</sup><sub>sus</sub>.

D. S. Drum staff with rhythmic notation.

69 70 71 72 73 74 75 76

Observe the rests!!

Observe the rests!!



**Vox.** *ff*

Musical staff for Voice (Vox.) with dynamics *ff*. The staff shows a melodic line with eighth and quarter notes, some with accents.

**Tpt.** *ff*

Musical staff for Trumpet (Tpt.) with dynamics *ff*. The staff shows a melodic line with eighth and quarter notes, some with accents.

**A. Sx.** *ff*

Musical staff for Alto Saxophone (A. Sx.) with dynamics *ff*. The staff shows a melodic line with eighth and quarter notes, some with accents.

**Gtr.** *ff*

Musical staff for Guitar (Gtr.) with dynamics *ff*. The staff shows a melodic line with eighth and quarter notes, some with accents.

**Rhd.**

Musical staff for Right Hand (Rhd.) showing chordal accompaniment with dynamics *ff*. Chords are indicated above the staff: E<sup>7</sup><sub>sus</sub>, F<sup>#</sup>MA<sup>7</sup>, E<sup>7</sup><sub>sus</sub>, F<sup>#</sup>MA<sup>7</sup>, D<sup>7</sup>MA<sup>7</sup> B<sup>7</sup>MA<sup>7</sup>, G<sup>7</sup>MA<sup>7</sup>, F<sup>#</sup><sup>7</sup><sub>sus</sub>, E<sup>7</sup><sub>sus</sub>, B<sup>2</sup>/D<sup>#</sup>.

**Bass**

Musical staff for Bass showing chordal accompaniment with dynamics *ff*. Chords are indicated above the staff: E<sup>7</sup><sub>sus</sub>, F<sup>#</sup>MA<sup>7</sup>, E<sup>7</sup><sub>sus</sub>, F<sup>#</sup>MA<sup>7</sup>, D<sup>7</sup>MA<sup>7</sup> B<sup>7</sup>MA<sup>7</sup>, G<sup>7</sup>MA<sup>7</sup>, F<sup>#</sup><sup>7</sup><sub>sus</sub>, E<sup>7</sup><sub>sus</sub>, B<sup>2</sup>/D<sup>#</sup>.

**D. S.**

Musical staff for Double Bass (D. S.) with dynamics *ff*. The staff shows a rhythmic pattern with eighth and quarter notes.

*ff* 77      78      79      80      81      82      83      84      85      86      87      88

*ff*

77

78

79

80

81

82

83

84

85

86

87

88

# The Water that Carries Us to Tomorrow's New Day - SCORE

**J** Silence (horns only) Feel half note through 6/4  
(like a half time 3/4)

The musical score consists of seven staves. The top staff is for the vocal line (Vox.), which contains rests. The second staff is for the trumpet (Tpt.), and the third for the alto saxophone (A. Sx.). The fourth staff is for the guitar (Gtr.), and the fifth for the right-hand drum (Rhd.). The sixth staff is for the bass (Bass), and the seventh for the double bass (D. S.). The score is in 6/4 time, with a tempo instruction to 'Feel half note through 6/4 (like a half time 3/4)'. A large watermark 'SAMUEL HERBST MUSIC' is overlaid diagonally across the score. The word 'BREAK!' is written above the D. S. staff at the beginning of measure 89. The word 'Trumpet cues' is written above the Gtr., Rhd., and Bass staves at the beginning of measure 90. The measure numbers 89, 90, 91, and 92 are printed below the staves.

89

90

91

92


**K** Set up for vocals

**Vox.** 


**Tpt.** 


**A. Sx.** 

Start with this but can change and embellish as you want

**Gtr.** 

**Rhd.** 

**Bass** 

**D. S.** 

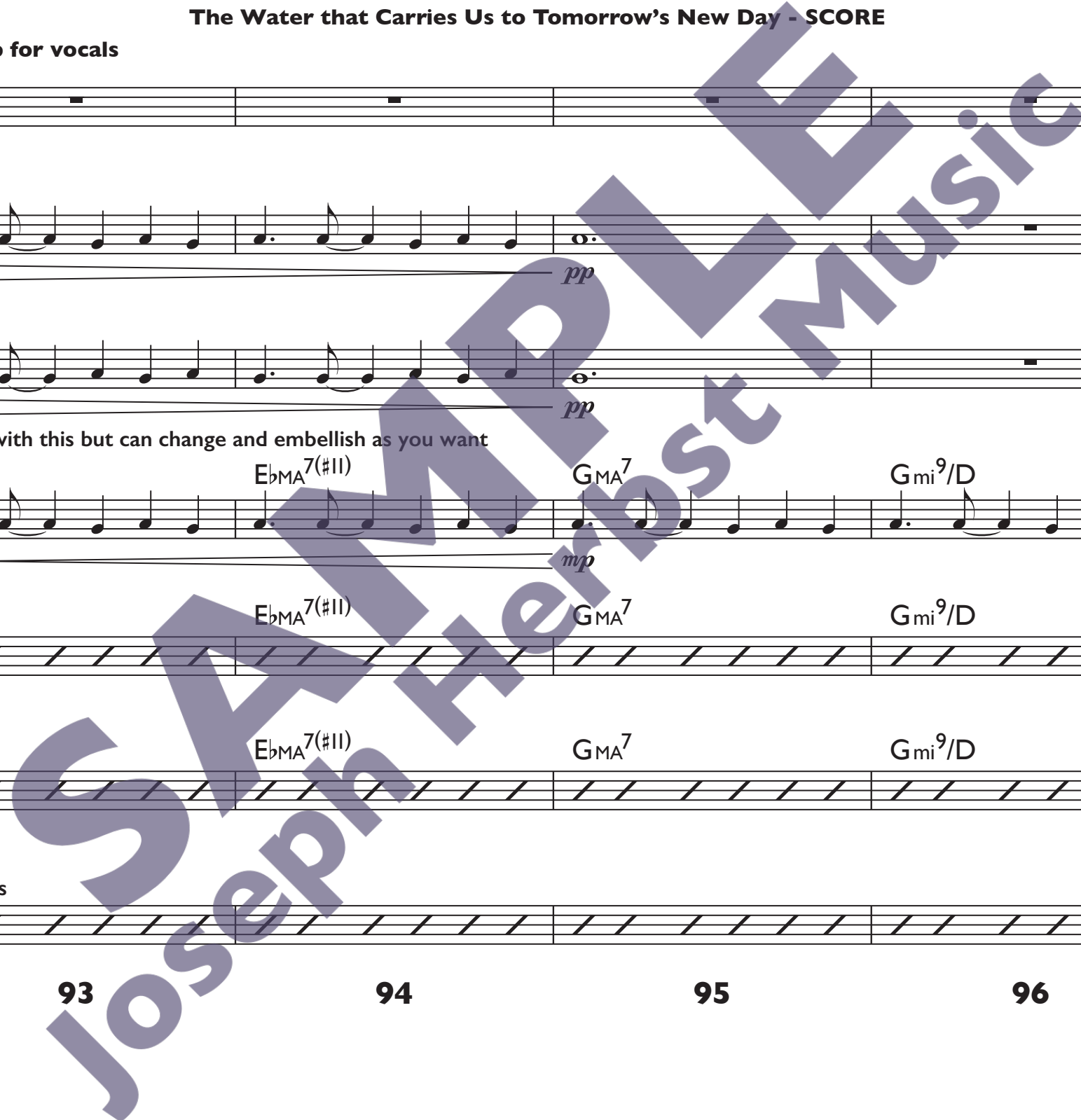
10 bars

93

94

95

96



Vox. 

Tpt. 

A. Sx. 

Gtr. 

Rhd. 

Bass 

D. S. 

97

98

99

100

101

102

From  
*mp*

**L** Vocals

**Vox.** **Vox.** yes - ter - day we learn and to - day we grow now

**Tpt.**

**A. Sx.**

**Gtr.** **Gtr.** C<sup>2</sup>/E EbMA<sup>7</sup>(#11) GMA<sup>7</sup> Gmi<sup>9</sup>/D

**Rhd.** **Rhd.** C<sup>2</sup>/E EbMA<sup>7</sup>(#11) GMA<sup>7</sup> Gmi<sup>9</sup>/D

**Bass** **Bass** C<sup>2</sup>/E EbMA<sup>7</sup>(#11) GMA<sup>7</sup> Gmi<sup>9</sup>/D

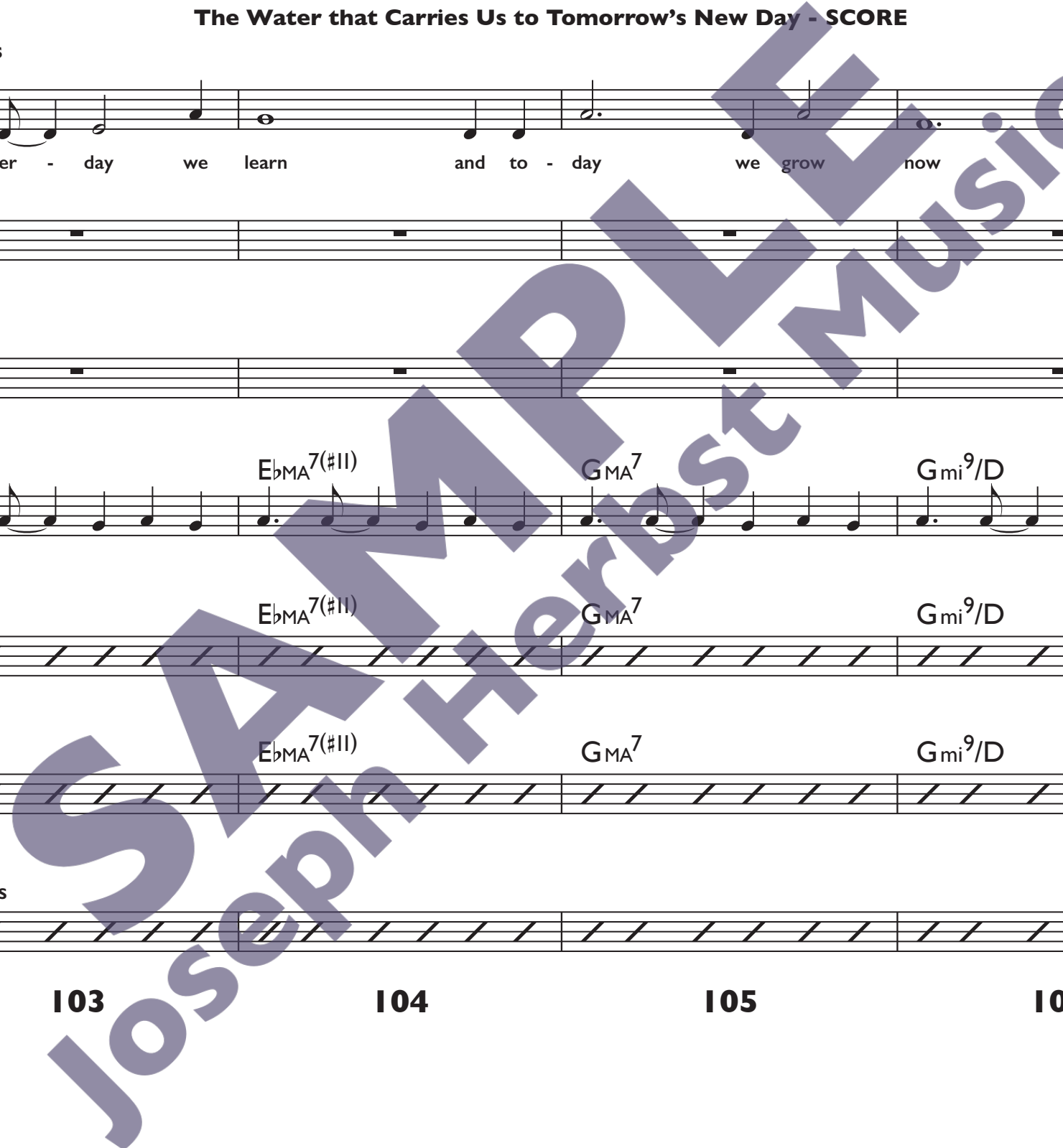
**D. S.** **D. S.** 10 bars

103

104

105

106





**Vox.** From the sha-dows of our i-mag - i - na - tion We can dream of We can hope for We can build a bet - ter world And

**Tpt.**

**A. Sx.**

**Gtr.** C<sup>7</sup><sub>sus</sub> C<sup>7</sup> G<sup>2</sup>/B B<sup>b</sup>MA<sup>7</sup> A<sup>7</sup><sub>sus</sub>

**Rhd.** C<sup>7</sup><sub>sus</sub> C<sup>7</sup> G<sup>2</sup>/B B<sup>b</sup>MA<sup>7</sup> A<sup>7</sup><sub>sus</sub>

**Bass** C<sup>7</sup><sub>sus</sub> C<sup>7</sup> G<sup>2</sup>/B B<sup>b</sup>MA<sup>7</sup> A<sup>7</sup><sub>sus</sub>

**D. S.**

107

108

109

110

111

112

M

**Vox.**

like wa - ter we shall go E - ver flow - ing e - ver chang - ing

**Tpt.**

**A. Sx.**

**Gtr.**

$C^2/E$   $E_{bMA}^7(\#11)$   $GMA^7$   $Gmi^9/D$

**Rhd.**

$C^2/E$   $E_{bMA}^7(\#11)$   $GMA^7$   $Gmi^9/D$

**Bass**

$C^2/E$   $E_{bMA}^7(\#11)$   $GMA^7$   $Gmi^9/D$

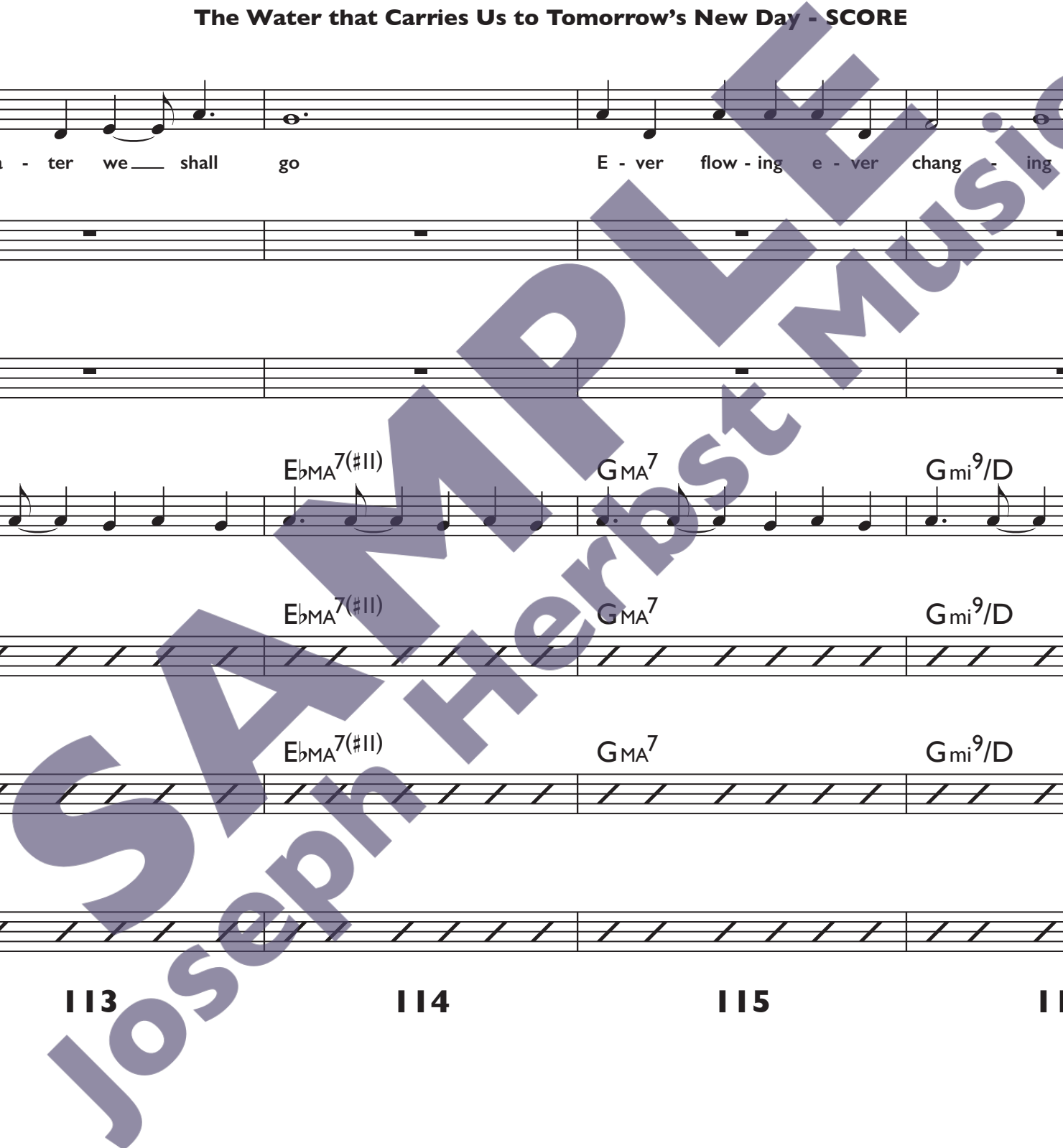
**D. S.**

113

114

115

116



**Vox.** We may not have the ans - wers but we will have each o - ther and to - mor - row is a

**Tpt.** *mp*

**A. Sx.** *mp*

**Gtr.** A<sup>7</sup>/C# Dmi B<sup>b</sup>MA<sup>7</sup> FMA<sup>7</sup>

**Rhd.** A<sup>7</sup>/C# Dmi B<sup>b</sup>MA<sup>7</sup> FMA<sup>7</sup>

**Bass** A<sup>7</sup>/C# Dmi B<sup>b</sup>MA<sup>7</sup> FMA<sup>7</sup>

**D. S.**

117

118

119

120

N

Vox.   
 Tpt.   
 A. Sx.   
 Gtr.   
 Rhd.   
 Bass   
 D. S.

121

122

123

124

125

126

127

128

o

**Vox.**  
day  
*mf*  
It's here we  
*f*

**Tpt.**  
*mf*

**A. Sx.**  
*mf*

**Gtr.**  
*mf*

**Rhd.**  
*mf*

**Bass**  
B ped  
*mf*  
Figure continues  
Busy, soloistic comping

**D. S.**  
*mf*

129 130 131 132 133 134 135 136

P

**Vox.**

stand Right from the ruins It's here we grow Just let us go It's here we

**Tpt.**

*f*

**A. Sx.**

*f*

**Gtr.**

*f*

**Rhd.**

*f*

GMA<sup>7</sup> EMA<sup>7</sup>(#11) D<sup>13</sup><sub>sus</sub> F#mi<sup>11</sup> CMA<sup>7</sup> Bmi<sup>7</sup> A<sup>13</sup><sub>sus</sub>

**Bass**

*f*

GMA<sup>7</sup> EMA<sup>7</sup>(#11) D<sup>13</sup><sub>sus</sub> F#mi<sup>11</sup> CMA<sup>7</sup> Bmi<sup>7</sup> A<sup>13</sup><sub>sus</sub>

**D. S.**

*f*

Figure breaks, back to "normal" comping

137 138 139 140 141 142 143 144

# The Water that Carries Us to Tomorrow's New Day - SCORE

**Vox.** w/ Trumpet

**Tpt.** w/ Vocals

**A. Sx.** w/ Guitar

**Gtr.** w/ Alto

**Rhd.** w/ Alto

**Bass** w/ Alto

**D. S.**

145

146

147

148

149

150

151

R

Vox.

go

Tpt.

A. Sx.

Gtr.

Rhd.

Chords follow this line

Bass

D. S.

B $\flat$ MA<sup>7</sup>    A MA<sup>7</sup>    B $\flat$ MA<sup>7</sup>    C/A $\flat$     F MA<sup>7</sup>(#11)    E MA<sup>7</sup>

B $\flat$ MA<sup>7</sup>    A MA<sup>7</sup>    B $\flat$ MA<sup>7</sup>    C/A $\flat$     F MA<sup>7</sup>(#11)    E MA<sup>7</sup>

152

153

154







Vox.

Tpt.

A. Sx.

Gtr.

Rhd.

Bass

D. S.

DMA<sup>7</sup> E<sup>7</sup><sub>sus</sub> F#mi<sup>7</sup> GMA<sup>7</sup> DMA<sup>7</sup> E<sup>6</sup> F#mi<sup>7</sup> GMA<sup>7</sup>(#11)

DMA<sup>7</sup> E<sup>7</sup><sub>sus</sub> F#mi<sup>7</sup> GMA<sup>7</sup> DMA<sup>7</sup> E<sup>6</sup> F#mi<sup>7</sup> GMA<sup>7</sup>(#11)

DMA<sup>7</sup> E<sup>7</sup><sub>sus</sub> F#mi<sup>7</sup> GMA<sup>7</sup> DMA<sup>7</sup> E<sup>6</sup> F#mi<sup>7</sup> GMA<sup>7</sup>(#11)

DMA<sup>7</sup> E<sup>7</sup><sub>sus</sub> F#mi<sup>7</sup> GMA<sup>7</sup> DMA<sup>7</sup> E<sup>6</sup> F#mi<sup>7</sup> GMA<sup>7</sup>(#11)

DMA<sup>7</sup> E<sup>7</sup><sub>sus</sub> F#mi<sup>7</sup> GMA<sup>7</sup> DMA<sup>7</sup> E<sup>6</sup> F#mi<sup>7</sup> GMA<sup>7</sup>(#11)

DMA<sup>7</sup> E<sup>7</sup><sub>sus</sub> F#mi<sup>7</sup> GMA<sup>7</sup> DMA<sup>7</sup> E<sup>6</sup> F#mi<sup>7</sup> GMA<sup>7</sup>(#11)

159

160

161

162

**T**

**Vox.** Treble clef, 4/4 time signature. Measures 1-4: whole notes G4, A4, B4, C5. Measure 5: quarter notes G4, A4. Measure 6: quarter notes B4, C5. Measure 7: quarter notes G4, A4. Measure 8: quarter notes B4, C5.

**Tpt.** Treble clef, 4/4 time signature. Measures 1-4: slash. Measure 5: quarter notes G4, A4. Measure 6: quarter notes B4, C5. Measure 7: quarter notes G4, A4. Measure 8: quarter notes B4, C5.

**A. Sx.** Treble clef, 4/4 time signature. Measures 1-4: slash. Measure 5: quarter notes G4, A4. Measure 6: quarter notes B4, C5. Measure 7: quarter notes G4, A4. Measure 8: quarter notes B4, C5.

**Gtr.** Treble clef, 4/4 time signature. Measures 1-4: slash. Measure 5: quarter notes G4, A4. Measure 6: quarter notes B4, C5. Measure 7: quarter notes G4, A4. Measure 8: quarter notes B4, C5.

**Rhd.** Bass clef, 4/4 time signature. Measures 1-4: chords E7, F#7sus, G7(#11), A7. Measure 5: chord E7. Measure 6: chord F#6. Measure 7: chords G7(#11), A7. Measure 8: chords G7(#11), A7.

**Bass** Bass clef, 4/4 time signature. Measures 1-4: notes G2, A2, B2, C3. Measure 5: note G2. Measure 6: note F#2. Measure 7: notes G2, A2. Measure 8: notes G2, A2.

**D. S.** Drum set notation. Measures 1-4: slash. Measure 5: snare, bass drum. Measure 6: snare, bass drum. Measure 7: snare, bass drum. Measure 8: snare, bass drum.

163

164

165

166